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BOSTON UNIVERSITY

GRADUATE SCHOOL

THESIS

NEW TENDENCIES IN MODERN DRAMA

Submitted by

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(A.B. Due West Woman's College, 1915)

In partial fulfillment of requirements for
the degree of Master of Arts.

1928

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PREFACE

There has been for a number of years a growing interest in drama. The theatre is weaving itself into the social thought and life of our people. It is no longer secretly admired, nor openly condemned as a bait of the devil. Stage folk have always been interesting but now they have become respectable. Every club woman is well-informed of the latest plays even though she may live a thousand miles from New York. The theatre, its artists, and productions furnish conversation for many dinner parties.

Not content to admire always at a distance the artistic effort of others, people are now drawing the theatre into their own experience through the Little Theatre and community play houses. From a purely commercial venture in the hands of unsympathetic speculators, the theatre is being used by groups of earnest artists as a means of self-expression and experimentation. We find now that dramatics is the drawing interest in the new community house activities. It has been awarded a respectable place in the school and college curriculum. It has even dared to enter the church door and take its place beside the preacher in the pulpit. It has become a bond of interest drawing groups of people together in the joy of producing a play in a Little Theatre unit. It is well then that we, as Americans, seriously turn our thought



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to a study of this new interest in the theatre. Is the theatre itself different from the theatre of a past generation, or has public opinion only changed in respect to the theatre? What then are the new tendencies in our modern drama? Under what ideals and to what purpose is it produced? Let me quote from Oliver M. Saylor:

"Something has happened to our American theatre. Not so long ago it was a luxury, a pastime, an industry. Today it is the most provocative of the arts--the art of the theatre in the midst of life drawing new life therefrom. Something has happened, not only to the theatre itself, but to the whole public attitude toward the theatre. Many things have happened. Working together, they have given the theatre a vitality, an impatience, a significance it has never known on our continent."

In a series of letters to the President, in 1862,
Lincoln stated that the Government should be
reorganized, and that the President should be
in the center. What was the result of this
reorganization? It was the result of the
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in fact, was a letter to the President, in 1862,
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I.

THE NEW SPIRIT BEHIND PRODUCTION

It has often been said that this is an age of revolt. All old laws, institutions, customs, and religions are coming into question, are being tested, analyzed for values and remade in terms of the needs and ideals of a new age and a new people. The theatre has caught the spirit of the age which demands a careful analysis of accepted standards and traditions. Artists and directors with talent and vision are molding the theatre with skilful hands for a carefully selected purpose. Instead of a medium for self-exploitation in the hands of a few talented players, the drama of today is conceived as an ensemble of artistic endeavor, in which the playwright, the scenic artist, the musician, the director, the electrician as well as the actor contribute an important part.

It will be hard to realize how changed the best productions of today are in comparison with the characteristic play of a few generations ago unless we call back to mind the old type of play.

There was without exception the rectangular-shaped stage bounded in front by the proscenium arch. At the rear of the stage was a painted drop curtain of canvas. When the theatre was equipped, the stage was usually supplied with two or more very conventional scenes, ordered most probably from some commercial theatrical supply company. One would be an interior scene which very often probably would exhibit

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stately pillars and curtains all painted on the canvas, mildly suggestive of an elegance which quite often did violence to the more humble character of the play. Then there would be an outdoor scene, probably a garden with marble fountain and a path bordered by very bright flowers in much profusion. Now it was plain that no actor could walk gracefully down the path of flowers and even when he approached it, the sensitive souls in the audience would experience a slight shock to see the tall figure of the actor measured against so many hundreds of feet of garden space. Then there were the painted wings jutting out at regular angles from the sides. If it were a forest scene, most probably the trees would be represented in silhouette by the wings.

When the curtain rose, the stage was a blaze of light, produced by strong footlights and rows of border lights, overhead, flanked by parallel strips of canvas stretched across the entire length of the stage to mask the lights. The Play itself was equally conventional. The actors were consciously acting; their make up and costume suggested it. The play was designed for well defined types such as the hero, heroine, villain, comedy and juvenile lead. The plot as well as the setting followed rather closely an accepted form of a certain number of acts and scenes, a certain amount of love, and adventure up to a fitting climax which ended everything happily. In such a setting, the play moved forward as a traditional form of amusement commercially produced.

One needs only to travel through the states and into small towns to realize how general and persistent was that type of production. Even today many opera houses and school halls are still fitted with "scenery" reminiscent of that period and even travelling road shows into the smaller, more remote places will employ a similar kind of scenery and acting technique.

There came a revolt against this type of scenery, on the grounds of its unnaturalness, its lack of imagination, its crude workmanship, and its false perspective. It was this last point that Gordon Craig criticized so harshly. To him it was crudely ridiculous to attempt perspective on a flopping piece of canvas. Bakst contended that if the canvas backdrop had to be used, let it be used as a painter would an easel to introduce a striking design of color to be accepted for just what it is--not scenery but a painted design.

Then came the craze for realism. Stage designers said, if we desire a realistic setting, why try to make a poorly painted imitation! Why not actually achieve it! This was literally done. In one production Reinhardt used papier maché trees to represent a forest scene. David Balasco brought in sand from the west to represent as literally as possible a desert scene in the "Girl of the Golden West."

Every theatre goer is now familiar with the stage representing three sides of a room with the wall toward the audience removed. In every detail possible, an interior is actually produced. There are papered walls and ceiling with wall lights and pictures, practical doors and windows with drapes, rugs, furnitures, in fact every thing that goes to make up a room is to be found, appropriately placed in the set. If the scene were an outdoor scene instead, it is probable that a house or a portion of the house would be actually built on the stage, ~~The~~ mother could then be discovered seated, in the swing on the front porch, when the daughter swings wide the front door and comes running out.

In the realistic setting whatever the play calls for is produced in the scene as literally as possible. The modern stage designer can achieve even that difficult thing called perspective by means of lights and a cyclorama. But this will be explained later.

It is certain that the realistic setting is more pleasing to an audience than the pretense of painted sets. The majority of theatre goers find a keen satisfaction in seeing the curtain rise, revealing a scene with which they are familiar. The literalness of the scene, the story, and the people taking part, touches a sympathetic response in the lives of the eager audience. It is as if bits of their own lives were dramatized before them.

The personal reaction is evidenced in such familiar remarks as:

"You know, I have seen women just like her."

"I wish my husband could see this play, he would understand how I feel about things."

"Look at those beautiful flowers; they look just like real ones."

The skilful use of mechanical devices and a mastery of lighting technique permit an almost perfect imitation of such difficult things as sunrise, fading twilight, thunder, and lightning, the sound of angry waves against a shore. The modern realistic stage appeals to the senses through most clever imitation of sounds, combinations of color and literal representation of fact. In "The Ghost Train" repeated successfully in December 1927 by the Copley Theatre, in Boston, the emotional suspense was built up and sustained largely by a most clever imitation of all the sounds incident to starting a passenger train. The audience is conscious of the train starting, reaching full speed, which carries it away. Finally the sounds die and the train is gone. The scene throughout the play remains the railroad station. The illusion of trains approaching, stopping and starting again, is most real and dramatic. Such clever imitation of our literal world will always be popular with the general public.

The principal question is whether it is not possible

to say that

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But today people of the theatre are speaking of the decline of realism. This does not mean that this everyday world is not full of dramatic material. It means rather that writer and director are seeking something deeper than surface facts. In keeping with the growing interest in psychology, and a spiritual interpretation of life, dramatists are not content with only what their characters do, but why they do it. There is an effort to interpret the spiritual meaning behind fact.

Stage artists are breaking away from the literal realistic scenes for the following reasons:

1. The stage should never become a victim to a set form; it must always be free to experiment, to seek a newer, a more individual treatment of a theme.
2. The Realistic scene reduces the possibilities of the play to the materialistic conception of the play. It fails to project a spiritual or underlying meaning.
3. The realistic set allows no freedom to the imagination. It is greater art to so select and represent a significant part of a scene that the audience imaginatively conceives the whole scene, than to present a literal reproduction of a scene in its entirety.

4. By the careful use of symbols and parts an emotional reaction can be produced that is not possible with the realistic set.

An art which is satisfied with standardization ceases to be art. The new theatre is therefore seeking through experimentation, originality, and individuality to find a better and more responsive medium of expression as well as a new form of expression.

In Europe where the theatre is largely protected and partially supported by the government, experimentation has been most interesting. Particularly in Germany and Russia the theatre is conceived of as an art, not a commercial enterprise. There, as an art, it is given freedom and encouragement for creative experiment. This experiment has attempted an evaluation of every convention and custom concerned with the writing and staging of plays.

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RELATION WITH AN AUDIENCE

It has been an accepted convention that the audience should be separated and remote from the player. The elevated boxed stage is almost universal in America. European directors are experimenting with the shape of the stage, the size of the playhouse, and the use of the unexpected in order to draw the audience into a closer relationship with the actor. It is held that a familiar unity between the audience and the players is desirable.

Many stage designers wish to abandon the picture frame stage. They would do away with the proscenium arch, and the conspicuous conventions of the stage such as foot lights, an orchestra pit, and boxes. They suggest instead, a hall, chaste and simple in design, with a platform at one end. The scenery would be simplified to curtains, the suggestive use of pillars, elevations, and arches. Such stage artists would establish by means of an appropriate simplicity, the desired familiarity with the audience. This has been achieved in America by certain Little Theatres and Art Theatres.

Other directors suggest the use of a naked stage bounded in darkness upon which the lights would so play that the actor would move in a pool of changing light and colors. In such a production, the director would seek to establish an atmosphere in which the audience shares, the actors becoming then only an expression of this atmosphere.

Max Reinhardt's famous theatre in Berlin is very much on the order of a large circus arena built around a central stage large enough to exhibit several pieces of action at once. In this theatre the audience has the consciousness of a play in their midst.

Reinhardt has used surprise in many ways to keep the audience alertly a part of the play. Actors have appeared from every conceivable place. Sometimes they enter from the rear of the auditorium; they speak from the audience; they appear above the heads of the audience. In a Japanese play, Reinhardt used a bridge suspended above the heads of the audience. On this bridge the actors fought in plain view of the people below. American Musical Comedies have made use of the gangplank upon which the beauty chorus descends into the auditorium to flirt with the prosperous looking front row.

Certain American plays have used very successfully the device of having the actor attach himself to the audience in such a way that the audience experiences a slight shock to see and hear one of their number taking part in the program.

An interesting treatment of this idea was worked out in *The Spider*, which played in New York in 1927. The play is advertised as a mystery drama. But when the play opens the audience is informed that because of the sudden illness of a member of the caste, the play cannot be given

the following is a list of the names of the persons who have been

admitted to the office of the Secretary of the State of New York

since the 1st of January, 1880, to the 1st of January, 1881.

It is to be observed that the names of the persons who have been

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that night but the management has been fortunate enough to secure several acts of vaudeville. The vaudeville then begins. Chatrand, a magician has with him Alexander, the boy with the radio eyes. At the beginning of this act, Alexander makes startling statements regarding a spider locket submitted to him in a mind-reading test by a young woman in the audience. The young woman's escort objects, the lights go out mysteriously, there is a shot and when the lights are turned up the objecting patron is found ^hm_Λdered in the aisle. The city police are summoned and take charge of the scene and an investigation follows. The audience are looking on a thrilling melodrama acted in their very midst before they are aware what is happening and not till the end is the audience conscious of the fact that they have seen "The Spider" after all and that the whole episode was staged for their particular benefit. In this play the audience is a part of the action and the remoteness of the drama is completely dispelled.

The modern producer does not want his audience to settle back in their cushioned seats too complacently. He prefers to draw them into the action of the play. All of which is an attempt to break the audience away from accepting an expected convention in relation to the play.

SYNTHESIS**THE KEYNOTE OF PRODUCTION

"For a positive purpose the new stagecraft sets itself to visualize the atmosphere of a play. Its artists aim to make an emotional envelope appropriate to the dramatic mood of the author; a visualization in color, line, music, and light of the dominant emotions to be pictured by the actors." (Macgowan) "Theatre of Tomorrow"

The novelty of this will be more completely perceived by comparison with the method today generally employed in the United States.

The average play is chosen for production by a director who claims the privilege of remodeling the line for his purpose--usually commercial; the caste is picked from the available list of non-employed players. Careful attention is given to the selection of a player for the star part, for upon the popularity of the star may rest the financial success of the play. Once selected, the star may so dominate the play as to make a new selection of players necessary. Any New York director can testify to the difficulty of keeping peace where temperamental stars are concerned. The responsibility of designing and executing the scenes is given over to the scenic artist. Director, star, and scenic artists may each contribute a different conception of the purpose of the play. So because

"The positive evidence of the fact is that the

people of the United States are not only a

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of failure to collaborate the one often serves to diminish, even destroy the effect of the other's work. Certain European artists have at times so emphasized the beauty of the setting that the actors have been completely overshadowed. This was so true of certain settings designed by Gordon Craig that he frankly admitted the inability of mere men to act in true sympathy with the meaning and depth of color and line.

Add to this combination of separate ideas, an orchestra which insists upon playing a certain type of music, because that is all they know. The result is a theatrical combination often seen.

A new term has recently been used to describe a new kind of director admirably typified by Reinhardt--that is, The Regisseur. According to the olden idea the director was simply the head of a democratic group, each of whom clung uncompromisingly to his individuality. The Regisseur is a powerful dictator who determines the purpose and policy of the production and then sees that it is carried out. This director decides on a certain effect and then uses all the arts and every contributing part in such a way that it serves to concentrate upon one central idea and one unifying effect. The production then becomes a synthesis of arts; an ensemble in which each part blends into the beauty of the whole.

Hugo Von Hofmansthal says of Reinhardt, that "he demands the production of a great dramatist, then he employs a host of individuals quite as a great painter uses on his palette a varied wealth of color. He uses and squanders

every person, every device, every talent, every idea, every name, every intelligence that appears above his horizon that seems capable of serving the theatre or that can be pressed into the theatre's service. He is a visionary who seeks to realize his vision, and in its pursuit he displays extraordinary powers of organization."

We have not as yet in England nor in America any word corresponding to the German "Regisseur." To him is given an authority to which even the highest actor must bow. In case of dispute, the leading man might have to resign. Thus everything in a performance is placed under the absolute control of one man who must plan everything in detail to fit into a central design or purpose. It will at once be seen that to meet the exacting demands of this position of Regisseur calls for the highest possible type of man and a unique combination of the most varied abilities. The Regisseur must possess a knowledge of music, dancing, sculpture, architecture, scene painting, lighting, acting, and elocution. It is evident that a performance brought out under such conditions will be radically different from those to which we are accustomed in this country. There will be a sense of perfection and completeness to such a performance.

It is perfectly evident that this enforced subordination would meet with the most pronounced opposition on the part of actors and actresses who feel that it robs them of all personality and originality. The Regisseur, however, is not

moved by these charges that he has robbed the actors of their originality. In fact, he boasts that it is precisely this that he is trying to do, for originality that destroys team play, originality that makes one actor or actress stand out distinct from the other members of the company defeats the very plan of the regisseur to produce a play in which no one element shall receive undue prominence.

Through the visits of the Moscow Art Theatre and Reinhardt's players, America has had an unusual opportunity to observe and study the newer modelled play directed by a Regisseur and supported by a synthesis of the arts.

During Reinhardt's recent production of *The Midsummer Night's Dream* in New York, the *Literary Digest* for December 1927 published a description of the play which illustrates Rheinhardt's use of arts:

"As a spectacle here is the new stage art of Middle Europe brought for the first time to America. Nothing that we have evolved in our wildest imagination equals the Reinhardt production in its physical perfection and complete use. But with all the elaboration, the true spirit of the original is there; the new treatment is merely the using of other terms to express it.

"This is in marked contrast to the 'modern' dress Shakes-
pears which substitutes for the spirit of the original a new spirit of the absurd and grotesque. Reinhardt is never guilty

of altering the point of interest from the text to material incongruities. His neutral settings and gorgeous trappings, of no known era, enhance, rejuvenate, and glorify the wistful sprightliness and robust comedy of the play at hand."

Notice here the use of various levels, which is a new treatment in stage design.

"The one setting was a massive, ingenious scene. A circular platform rose from the footlights to high in the center back where it led out into darkness. Up through the middle of this platform were wide stairs broken by several wide low landings. On either side was an ascending semicircular runway up to the top of the central stairs. Between the stairs and these runways were two pairs of runways descending under either side of the two widest central landings. Thus characters rose from the orchestra pit to the central lowest level of the circular platform, or from the upper central opening at the top of the stairs, or yet again from either of the four openings down under the staging.

"Surrounding this platform were eight massive fluted columns supporting a ceiling, yet through tricks of lighting this massive palace became a clearing in the woods, moss covered, surrounded by twisted great oaks with bits of sky shining through the branches above. At another point in the action a segment of this circular platform rose and became the background for a little scene in Quince's house.

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"Throughout, the production is a triumph of light and color. Two beautiful ballets are given in a haze of man-made mists and the impressive Mendelssohn's Wedding March accompanies a pageant of soft splendor. High in the left side of the theatre balcony is a symphony orchestra following the action with soft music."

Such a perfect synthesis of arts could have been produced, at present, but in three countries, Germany, Austria, or Russia. In these countries there is a perfection of detail and freedom in experimentation which makes such art possible. Other countries have seen the great possibility of the art theatre. In time each country will offer an individual contribution--a new world drama.

MUSIC

In the well planned modern play music is used, not just to fill in between scenes, but:

1. To build up and carry out the emotional meaning of the play.

2. To unify one project from scene to scene--the atmosphere of the play.

3. To intensify the spiritual purpose. Thus in o'Neill's "The Emperor Jones" the rhythmic beating of the Tom-toms persists throughout the eight scenes. It brings to the play an atmosphere of weird expectancy, and serves at the same time to unify the rapidly changing scenes. Skilful playwrights and producers use a selected song or a musical theme as a motif running throughout the play thereby giving it unity and beauty. "Smilin' Thru", so popular some five years ago was built around a melody, a line of which gives the play its name.

Reinhardt has used music in a variety of interesting ways. He considers music a part of the performance. In "A Midsummer Night's Dream," he had its source below, invisible; everything seemed to rise out of this musical undertone. In "Much Ado About Nothing," all the bushes and hedges on the stage seem to resound with music. Reinhardt frequently likes to place the musicians in costume in full view on the stage. In "Moliere" he brings

before the curtain his musicians, also properly costumed and led by costumed flunkys, and these he groups around an old spinn². In the "Merchant of Venice," the carnival life of the Venetian lanes and canals is depicted most happily by the violins in the distance, intermingled with songs and suppressed shouts of joy which merge into Gratiano's merry catch.

In the wide range of stage sounds and noises, he has executed a decisive reform. Reinhardt composes sounds as they rise and fall, mount to a climax and die away, just as you would write a symphony. Either they stand out alone as in "Macbeth" where the night of the murder is suggested to our minds by a deep rolling sound produced by the organ, intermingled with the ghostly shrieks of the screech owl.. or the rumble of the organ may suggest the muttering of a mob. In addition, he accentuates, through musical means such noises as the squeaking of a door on its hinges, the clatter of hoofs, the clash of arms, the roar of the sea.

PAINTING

With the entrance of the scenic artist and the professional painter into the theatre, settings have grown in meaning and importance. A play with a setting designed after the idealistic beauty of Gordon Craig or the imaginative conception of Norman Bel-Geddes makes one realize the tremendous possibility of the theatre as a means of artistic beauty and power. The average stage artists, conceive the purpose of a set to be:

1. To enclose the playing space on the stage.
2. To present as nearly as possible the author's conception of the scene of the play.

3. To furnish a background for the actors and the acting. The greatest of modern stage artists go still further. Not only must the setting indicate the place of action but it must suggest and project the mood of the play. Sometimes this is best done by the suggestion through symbol. One beautiful stained glass window may suggest a church; a row of columns, and an arch may project the impression of a palace. There is a careful study of line and color to carry out the impression desired.

The new stage craft sets itself to visualize the atmosphere of a play. Its artists aim to make, in the settings called for by the text, an emotional envelope appropriate to the dramatic mood of the author; a visual-

ization in color, line, and light of the dominant emotions to be pictured by the actors.

"It is only recently that color has become regarded in the theatre as an independent art with laws of its own. Ten years ago the problem of colors was regarded as very simple. The rule was 'use such colors as will represent the color of the object itself'--that is all there is to it. Represent the blue sky by the color blue; a black horse by the color black." But today something more is demanded. We are not at liberty to use any color we wish or any groupings of color we desire; modern stage art demands that only such colors shall be employed in a given stage setting as will produce a beautiful effect. But even a beautiful combination of colors may not be employed if it interferes with the dramatic fitness of the setting. In such a case, we must search for another color scheme; a scheme which shall combine satisfactory coloring with dramatic fitness. The practical application of this theory of color will be presented under Technique of Production.

The purpose of the production has shifted from the reproduction of literal facts to an interpretation of those facts. Today the playwright and producer are not so interested in the visible behavior of a set of individuals as in the cause for and relation between the pieces of action which constitute the plot. This is in accord with the world's present interest in psychology, and the conscious and subconscious mind. Drama is seeking a meaning and explanation of life, reaching at times into spiritual depth and insight.

Summary

So in producing plays, even plays of an older age, such as Shakespeares, the modern director is very concerned with the true spiritual interpretation of the play. All the music, color, scenery, and acting are in accord with this dominant, underlying, meaning and serve only to develop and portray to the audience this central theme. Producers use freely, suggestion through color and line, symbolism and expressionism to carry out the purpose. Even the realistic play is treated with spiritual emphasis. The New Technique is opposed to the copying upon the stage of the confusion and detail of actuality. Arthur Hopkins says in his little book, "How's Your Second Act,"--

The purpose of the investigation was to determine the
relationship of the various factors to the occurrence of
the disease. The results of the investigation are as follows:
The disease is not transmitted from one individual to another.
The disease is not transmitted from one animal to another.
The disease is not transmitted from one plant to another.
The disease is not transmitted from one soil to another.
The disease is not transmitted from one water to another.
The disease is not transmitted from one air to another.
The disease is not transmitted from one food to another.
The disease is not transmitted from one clothing to another.
The disease is not transmitted from one house to another.

Conclusions

The results of the investigation are as follows:
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The disease is not transmitted from one water to another.
The disease is not transmitted from one air to another.
The disease is not transmitted from one food to another.
The disease is not transmitted from one clothing to another.
The disease is not transmitted from one house to another.
The disease is not transmitted from one person to another.
The disease is not transmitted from one place to another.
The disease is not transmitted from one time to another.
The disease is not transmitted from one season to another.
The disease is not transmitted from one year to another.
The disease is not transmitted from one century to another.

"An attempt at exact reproduction in a scene challenges the mind of the audience to comparison. If a Childs' Restaurant in all its detail is offered, it remains for the audience to recall its memory photograph of a Childs' Restaurant and check it up with what is shown on the stage. The result of the whole mental process is to impress upon the auditor that he is in a theatre witnessing a very accurate reproduction, only remarkable because it is real. So the upshot of the realistic effort is further to emphasize the unreality of the whole attempt, setting, play and all. So I submit that realism defeats the very thing to which it aspires. It emphasizes the faithfulness of unreality."

Yet the best of modern producers, though he understands all the wealth of material from which he can draw, for his purpose, does not allow any of these things to obscure his purpose. He is hoping through dramas to draw from his audience a feeling of spiritual exaltation akin to that inspired by the highest religious experience--Religion--apart from creeds and church--seeks to understand and explain life. The stage, at its best, attempts exactly the same thing. Drama, however, through its pictorial and emotional influence holds potential power which is equalled by no other institution or art. In fact, drama is life, dealing vividly with life forms. The modern director, or

Regisseur, is attempting to control and direct this potential dramatic power so that a great spiritual elevation shall be reached. It is largely because certain European theatres have so conceived of the theatre that plays of such power and beauty have been possible. Only when America ceases to think of the theatre merely as a commercially controlled amusement will great American drama be possible.

II.

THE TECHNIQUE OF PRODUCTION

The Changing Form of Drama

If a new ideal for drama is consistently held, it must eventually affect the technique of the play. Today the same restless spirit of experimentation observed elsewhere is to be found also in the written form of the play. For a period of one hundred and fifty years or more drama has tended toward a standardization which demands a more or less uniform arrangement of acts and scenes, with a well-defined set of characters including a sweet heroine, a strong hero, a black-hearted villain, and a few comedians.

Today drama refuses standards and measures of any one age. It is experimenting with many forms. The Moscow Art Players^① have experimented with Grecian drama, and used the Grecian chorus as a modern adaptation. The stage devices of Shakespeare have been re-examined and applied to modern themes.

Instead of the self-satisfied productions of a generation just past, the latest drama is a synthesis of method and forms drawn from the best dramatic contribution of the successive ages from Greece to the present. We believe there is richness and variety. We are eager to find the best, we search everywhere for new ideas and material.

German and Russian producers have revived a keen interest in the classics, particularly of Greece and Shakespeare, so that many of the modern plays reflect

their influence in a certain flexibility of form and movement.

The break today is between the conservatism of the preceding age and the experimentations of the present. There is a breaking away from certain well established dramatic rules, such as "The first act should state a situation which the following two or three acts should develop and solve," and "A plot should be carefully constructed."

Many of our newest dramas are merely a loose collection of more or less unrelated scenes. Today the older technique of using three or four acts each consisting of a single scene is repeatedly violated. Galsworthy uses six scenes in "The Mob;" "The Skin Game" has five; Arnold Bennett's "Great Adventure" has six; Molnar's "Liliom" has eight; Eugene O'Neill's "Emperor Jones" has eight; "The Awakening of Spring" has eighteen.

The older dramatists introduced a situation in the first act and then very logically developed the plot through a series of successive events up to a conspicuous climax. The play was logical and progressive. Present day dramatists are experimenting with a freer form, for the purpose of getting a grasp of the greater fullness of life.

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Molnar's "Liliom" written in eight scenes passes from earth to Heaven, and back to earth; Shaw's "Fannie's First Play" is a play within a play; Bennett's "Milestones" passes from one generation to the next; Benrimo-Hazelton's "Yellow Jacket" is a drama in Chinese form; Cohan and Bigger's "Seven Keys to Baldpate" is a trick melodrama; Megrue's "Under cover" breaks the strict rule of the old technique--"The author must keep no secret from his audience;" Rice's "On Trial" reverses the orthodox custom by beginning the play at the end of a series of events and working back to the beginning of the series. This was an application of motion picture methods to the legitimate stage. This play of Rice's was followed by the frequent application of motion picture ^cdevices to the stage--flashbacks, simultaneous action and the other methods of avoiding the old-fashioned technique of an orderly tying and untying of the dramatic knot.

Realism has made a permanent contribution in that it has taught the dramatist the importance of everyday life and the power and beauty that may lie hidden in common-place people or events. The criticism of Realism is, as expressed by Macgowan, "an absorption in the ephemeral exterior of the time in which we live, an absorption in the surface effects of life at the expense of spiritual understanding."

However the present day dramatist is attempting to add to the realistic theme and setting a deeper than surface meaning. The plays of Eugene O'Neill admirably illustrate this. "Anna Christie," "The Hairy Ape," "All God's Children Got Wings" deal with most ordinary people. There is absolutely no attempt to gloss over the crudeness of situation and language. Yet in each play there is the struggle of a soul for freedom and understanding. It is this spiritual conflict with the crude environment which gives the plays meaning and value.

Recent plays show a tendency to lay their scenes in distant lands, thereby seeking a lost romance, or to treat historical events from a fresh viewpoint, thereby gaining piquancy and novelty. "The Emperor Jones" is laid in the West Indies; "The Green Goddess" in the Himalayas; "Liliom" in Budapest and Heaven.

"The Road to Rome" illustrates the use of history as a satirical criticism of our present age.

Certain European authors have for several years used symbolism successfully as a means of portraying an abstract truth. "The Blue Bird" by Maeterlinck uses the search for the bluebird to symbolize one's secret search for happiness. "R.U.R." by Capek is an elaborately worked out allegory of our industrial system. Plays by Tchekhoff, Strindberg, Hauptmann, use symbol effectively.

The American people have recently seen "Outward Bound," by Sutton Vane, in which the characters appear after death in the land of the unknown beyond; "The Miracle," a beautiful pantomime filled with symbol was presented by Reinhardt in a recent visit to America.

Still another type of play has become very popular in America--namely the negro drama. This is in keeping with a growing interest and understanding of varying races and classes of people. "Sun-Up," a play of southern Mountaineers awakened interest in Southern Folk plays. "All God's Children got Wings," "In Abraham's Bosom," and "Po'ngy" are negro plays of recent date.

The keynote of drama today is "not realism but reality." The Dramatist is seeking material from all classes, races of people, and countries. He is bound by no form or set technique. His one purpose is to know life and to present it as vividly, as sincerely as possible. There is therefore, an infinite variety of form and theme.

EXPRESSIONISM

The newer purpose and technique of drama is best represented by the development known as Expressionism. Loosely defined, Expressionism shall be applied to the whole tendency against Realism, just as Romanticism is applied to the whole tendency against classicism. The newer theatre artists believe that Realism in any but a very extraordinary sense is a cramp against art. The test of realism is the test of plausibility. It demands a more or less literal picture of people and happenings. Expressionism sees no value in a literal reproduction. It claims a superiority in imaginative suggestion, in emotional responses, and symbolized truth.

An unconscious impulse to reach beyond the limit of Realism is to be traced back thirty, almost forty years ago. Both Ibsen and Strindberg came out of Romanticism into Realism and pass on into a Symbolism that is far on the way towards Expressionism. This is clearly marked in "The Wild Duck" in 1884 and gradually develops through "The Master Builder," 1892, to completion in "When We Dead Awaken," in 1899. Strindberg's "Towards Damascus," carries strong hints of the spiritual intensity which is more conspicuous in "Swanwhite" and "The Dream Play."

Tchikovsky and Wedekind show a similar dissatisfaction with pure realism. These earlier plays indulge in symbolic, fantastic and deeply spiritual ideas but their language is almost always realistic. The newer expressionistic dramas are very similar in purpose and content to the earlier plays but the speech is as free as the idea. In Eugene O'Neill's distinguished piece of Expressionism, "The Hairy Ape," the playwright strikes a happy medium with speech which is realistic and characteristic in idiom but which is developed in idea, intensity, and length of utterance clean past the possibilities of the people of the play.

The term Expressionism was first applied to the writings of a group of young German playwrights who in a spirit of wild revolt against convention sought a means of shocking the theatre-goer into a state of emotional intensity. It is an aggressive kind of representation. An example of this early experiment in drama is "Masse-Mensch," by Toller. This play is simply a howl of objection to violence in effecting certain fundamental changes in the structure of society. The German school developed a form of technique which attempts to give through concentration and intensity in word, sound, color, and movement, a material abstraction of Reality in a manner that violently excites the playgoer.

"It is a violent storm of emotion beating up from the unconscious mind. Expressionist Drama reveals the innermost secret thoughts of the characters--their vague yearnings and suppressed desires."

The extremists, in the German School, have written conspicuously of the bizarre, the morbid, the violent. Two marked tendencies of this type of play are the discussion of sex, in its abnormal phases, and satire and irony. They are anarchists playing with life and emotion with reckless superiority and defiance. Gradually the first violent utterances have become more clearly articulate in such writers as George Kaiser who is the most skilled and most popular of the Expressionist group. Two of his well known plays are "Gas," and "From Morn to Midnight." Kaiser has made popular a certain dramatic technique in which he uses a series of short scenes rather than well-defined acts; a hurrying throng of actors none of whom are named, and a singular economy of words.

A brief outline of his play, "From Morn to Midnight," will illustrate the expressionist drama. In a conversation consisting largely of terse, direct, monosyllables, the author introduces his story. Because of the touch, the bond of a woman whom he considers an adventuress, a bank clerk is swept off his moral base and steals several thousands of dollars hoping to make her his companion in flight.

The woman will have nothing to do with him. Frantically he seeks to dispose of the money. Through seven scenes we follow his adventures, which, in a single day, lead him from the humdrum of a bank clerk through the tumultuous experience of a hunted criminal to the final disillusionment which ends with a pistol shot and death. With little conversation, Kaiser succeeds in sketching hastily but vividly a series of very dramatic situations in which characters enter more as embodied emotions than rational individuals. As the cashier's bewilderment increases, the scenes symbolize his mental state. He watches a bicycle race, fascinated by the uncertainty of the game; it symbolizes life's game of chance; he bets heavily; He thinks, "There is life, freed and in action." Disillusionment follows when the King enters the box and the howling ecstatic mob is awed into grovelling silence in the presence of his Highness.

"No," he observes, "All are bound and fettered; there is no free life." So he moves on.

The play is a reflection of a half conscious mind acting under stress of emotion. Even the scenery helps to reflect this emotional state. When the wind shakes the branches of a tree, the snow flakes cling to the tree in the form of a skeleton. It is ominous, threatening. The man is a victim of a primal instinct in which even nature is pitted against him.

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Even though the most celebrated plays of the Expressionist pioneers have gained little recognition from the German Repertory, they have greatly influenced *the* present day dramatist. Those who might have written more conventionally have been led to express a fresh individuality. The spirit of revolt has spread so broadly that Expressionism, instead of indicating a small school of writers now serves to designate a movement, varying in application and theme but still sufficiently uniform to describe in definite terms thus:--

1. The aim of Expressionism is to intensify and express an emotion independently of time and place. Since emotion is universal, the scene is of no consequence.

2. There is no attempt to copy nature or fact literally if there is an emotional reason or value in misrepresentation.

3. The characters appear as types rather than individuals.

4. The characters are often depicted in a state of exaltation, frenzy, or bewilderment.

5. An Expressionist play sets forth a definite idea, yet the idea is never developed in the form of a thesis.

6. Rather than by means of a well-defined plot, the play is swept forward as an emotional cataclysm.

7. There is a clever use of symbol and a rich application of color.

8. The Expressionist dramatist depends upon intuition on the part of the audience rather than artifice in the setting. There is no attempt at literal reproduction of scene.

9. The artistic uses of color, rhythm, and music ^{are} ~~is~~ employed to build and sustain emotional effect.

10. There is beauty of a more individual kind. The productions may be described as fantastic, weird, bold, suggestive, bizaare, or daring.

The first part of the paper is devoted to a general discussion of the problem of the existence of a solution of the system of equations (1) in the case of a continuous dependence of the right-hand side of the system on the parameters of the system.

In the second part of the paper, we consider the problem of the existence of a solution of the system of equations (1) in the case of a discontinuous dependence of the right-hand side of the system on the parameters of the system. In this case, the problem is solved by the method of successive approximations.

In the third part of the paper, we consider the problem of the existence of a solution of the system of equations (1) in the case of a discontinuous dependence of the right-hand side of the system on the parameters of the system. In this case, the problem is solved by the method of successive approximations.

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EXPRESSIONISTIC SCENERY

A new kind of drama demands a new type of scenery.

The new scenery finds expression in three forms:

- (1) A suggestion of reality distorted to represent the mental state of the actor.
- (2) The use of symbolism in the stage design.
- (3) An extreme simplification of settings.

In the first, the artist forces the setting to express the emotions of the actor. We have mentioned how in "From Morn to Midnight," the snow covered trees stand out against the sky like the grim outline of a skeleton. At the end of the play policemen enter, the lights go out, a shot is heard and the cashier is killed. When this play was produced in Germany, as the lights went out, the electric wires glittered in the form of a skeleton. Now if the main character were insane, the streets and houses might properly be represented in distorted lines. The expressionist artist will not be content to represent the bedroom of Hamlet's mother merely as a royal bed chamber, he must in some way make it represent the anguish of conscience and fear which fills the queen's thoughts. In "In Abraham's Bosom," the black man's despair and fear was represented by the background of trees which reached out like gaunt, hungry fingers.

EXPERIMENTAL STUDY

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"This form of expressionism attempts to express an emotion through pictorial means independent of the physical reality of the object pictured. It is the effort to make a natural object or an abstract shape express a sensation which is not felt or suggested through the object or shape but is present in the actor's mind." This is the more extreme form of expressionistic art. It has been best represented in America by means of certain European films. "The Cabinet of Dr. Caligari," "The Last Moment," "Idan, the Terrible," and "The Golem."

The second application of Expressionism to scenery--that is the use of symbols--has been more generally used. The artist may carefully select a part to suggest a whole. In one design for *Everyman* the artist used only a long table, such as is used for the Sacrament of the Lord's Supper, lighted by two huge candles. This was sufficient to suggest the religious message of the play. Since the theme of the play is the coming of death, the sacrament table becomes symbolic of the personal cleansing of sin necessary to meet death. In the background of a modern setting for *Macbeth*, is suspended three looming masks symbolic of the sinister influence of the three witches on the life of *Macbeth*. As a setting for *Hamlet*, Gordon Craig used an almost naked stage set off by very tall pillars and long straight folds of dark curtains to symbolize the spirit of *Hamlet* as "a lonely soul in a dark place."

Artists who employ this method believe that a careful selection of a significant part may suggest a whole. A stained glass window may suggest a church; a row of pillars a palace; a piece of tapestry, a rich interior. For the effective use of symbol, the artist must catch the inner significance of the play and seize upon some concrete illustration which will carry to the audience the idea or emotion desired. In a recent production of "The Dance of Life," by the Boston Repertory Theatre, Jugerlesco bounded the stage picture with interlocking bars of light suggestive of a prison to represent the actor's state of mental repression. This form of technique makes an appeal to imagination and through imagination to emotion. It may, and often does become highly artistic, in that it is creative, suggestive, original, and appropriate. It is concerned with spirit, meaning, and emotion rather than form.

There is a further simplification seen in some plays. Certain modern producers set the characters on black platforms against a background of black curtain. The platforms are practically invisible, the light is allowed to play only on the small space in which the actors move. From these curtains all decorations and all properties are eliminated. This would be highly effective in a play of concentrated emotion, so characteristic of the German type of Expressionistic drama. On such a stage, the play of many scenes could move rapidly unhampered by elaborate detail of realism.

Another type of stage design applicable to Expressionist drama is the Relief stage introduced by George Fuchs. The effect of a Fuchs relief setting is that the actor is kept constantly in the foreground by contrast with a perfectly flat scene against which he is thrown in virtual silhouette. As often as possible, the actors are shown to the audience in actual profile. The whole effect is as though the actors were painted on canvas. It cannot be claimed that this style and type of acting can be generally applied. But for plays desiring an artistic remoteness, pictorial beauty, or symbolic interpretation, the relief stage is beautiful and appropriate.

Pictorial beauty becomes the one purpose of both setting and acting. The scenes pass as a series of stage pictures, somewhat conventionalized and carefully studied. The stage grouping will suggest friezes, paintings, and sculptured groups of master artists. The dance has long made such a study of pictorial art; it is well that the drama should artistically employ grouping and color to intensify emotion and embody thought.

COLOR IN STAGE DESIGN

It is only recently that color has been regarded as a stage art. In fact, new discoveries in lighting and color have revolutionized stage settings and have given the stage designer full rank as a creative artist.

Color is now used not only realistically or even pictorially but dramatically. The choice of color has an emotional effect on the scene. The same scene played in entirely contrasting color arrangements, would have a very different effect on an audience. The mood, meaning, and setting of the play help to determine the choice of color scheme. A martial theme may demand red; a religious background blue or white. Color is used for beauty in design, for conveying atmosphere and for interpretation. The study of color on the stage is not only a study of pigment but also of neutralization of color. Certain colors kill each other; certain other colors emphasize each other. It becomes highly important for the stage director to know what color of lights will be used on a certain act, since a careless choice of lights may destroy the beauty of the scene or cause the costumes to change in hue. The professional stage demands a light rehearsal as well as a dress rehearsal. The light rehearsal is given over to the stage artist in order to test his set under colored light. Thus by a very careful experiment he decides what lights bring out the greatest possible beauty and emotional value in the set.

Little can be gained by a technical discussion of color, apart from a practical demonstration. However, it may be worth while to describe a use of color which is effective and yet so simple that it can be used by amateurs. The set desired is painted a neutral color as a background. Upon this is flecked tiny dots of unmixed pigment of various colored dots^{so} that at a distance they are blurred by the eye. Yet when colored lights are thrown on the set, the light tends to pick out its compliment. By this simple device of changing the color of the lights, the set may change in color also. The light that strikes these surfaces becomes more intense than if a plain surface were used.

It is by means of a clever application of this principle that Nicholas de Lipsky, a young Russian artist, has worked out his unusual transformation scenic effects. In act one of a previous production of Greenwich Village Follies, a pair of lovers were in a ballroom. They wished that they might be in a beautiful garden. Instantly the change took place. Both scenes were cleverly painted on the canvas with a carefully chosen design of color. Then when the change was desired, by simply turning out one set of colored lights and turning on another, one scene disappeared and another came to view. Were we to examine the canvas under a plain white light we could make nothing of it. It is filled with lines and squares of different shades and colors in which we cannot detect any design or idea.

The moment, however, suitable light is applied, every
ling and square disappears and a definite picture is
formed. This invention offers unlimited opportunity
for illusion.

It speaks well for the artistic expansion of the
theatre when national painters will contribute their
art to stage productions. In the main, it is the
Russians who have brought the virtues and ability of
great painters into the theatre. Stanislovsky of the
Moscow Art Theatre frequently employs the greatest of
national painters to design settings for a coming pro-
duction. Reinhardt has gathered around him a group of
distinguished artists. Such artistic contribution has
demanded recognition and stimulated admiration and
emulation. Original or clever designs have become
a possession of world drama through pictures published
in art magazines and books. The results have been general.
Stage settings will never again be the carelessly planned,
unimaginative conventions once so generally used. The
stage scene is now in the hands of artists.

The present, however, entails a shift in attitude, even
ling and intense discussion of a definite nature is
lacked. This is a serious matter and one which
for illustration.
It seems well that the entire composition of the
chapter on national relations will contribute to the
and to some extent. In the end, it is the
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LIGHTING

It is well nigh impossible to discuss color without discussing lighting. They are interdependent. With the skilful use of colored lights, the stage has become capable of great beauty, illuiveness, and variety.

Light can become deceptive; it can produce a land of make-believe. There is a hypnotic effect produced on an audience, seated in a darkened theatre, concentrated upon a moving center of light. The environment passes away, the story on the stage becomes the only reality.

Once the stage was pictured in a blaze of light. Today there is indirect lighting. This is done by diminishing, if not abolishing the foot lights and the overhead borders. Instead, flood lights, and concealed spot lights and movable bunch lights throw the light onto the stage at desired angles. The Rheostat is a device for controlling the lights. So that lights may come up slowly as a dawning day or dim out slowly as in a fading twilight, this device provides that one set of lights may dim out while another grows stronger. Thus an infinite variety of color, shades, and intensity of light may be used.

Modern stage artists prefer much less light than formally. Shadows on the stage are found most natural and alluring, even dramatic. A very effective use of lighting was employed in the sleep walking scene from Macbeth in which Lady Macbeth was seen walking by a long shadow silhouetted against the wall.

In a production of Tolstoy's, "Redemption," Robert Edmond Jones treated light as part of his design and not as proceeding from a natural source. In the second scene he plunged one side of the gypsies room in a rich and mysterious dusk and in contrast bathed the couch on which Fedya lay in a glorious flood of amber light. His use of curtained folds, and screens, accentuates the shadows against which light plays as if alive.

To handle the problem of diffused lighting in colors, most modern theatres use some adaptation of the Fortunay lighting system. Some twenty years ago an Italian named Fortunay began the first practical experiment in indirect stage lighting. He worked out a system by which the light from an arc lamp would fall against a frame supporting a number of bands of colored silk. This light then would be reflected, taking on the hue of the silk. By changing, or rotating the colored bands, different colored lights would result. Today light is usually reflected through colored gelatine slides, or colored glass.

The popular use of the cyclorama or horizon as a means of reflecting light has done more to contribute beauty through light than any other stage device. How to gain perspective in an outdoor scene was once the despair of all scenic designers. That problem is simplified by the

use of a rounded semicircle of canvas, plaster or concrete which encloses the entire rear of the stage and against which lights may play. This cyclorama is sometimes white, more often tinted blue, to suggest the color, depth and rounded illusion of the sky. The older form consists of a canvas stretched over a rigid frame of wood. It is more usually kept, when not in use, on a vertical roller at one side of the stage, and is carried around behind the stage unrolling from its cylinder until it connects with a similar cylinder at the opposite side of the stage. It hangs from ^a semicircular iron railing and almost completely encloses the stage at both sides and back. It usually rises to about thirty-six feet. The advantage of the canvas form is that when it is not needed it can be rolled up, thus permitting access to the stage from both sides and back. The disadvantage is that it is impossible to stretch the canvas so taut that all flopping or unevenness is avoided.

For that reason many theatres prefer to install the more permanent concrete or plaster dome. Some theatre people prefer the cyclorama to surround not only the rear of the stage but to extend upward in the form of a hollow dome extending over the stage. This latter form is found in Europe under the name Kuppelhorizont. It is of great advantage in the use of simplified scenes and the "space stage."

The values of the cyclorama are:

1. The rounded background to a scene gives an illusion of depth and perspective of distance.
2. It contributes to a certain changing subtlety of color, suggestive of the tints and haze of the sky.
3. It permits the stage to be lighted largely by criss-cross reflection which produces a mellow luminosity.

The effect of atmosphere may be further suggested by a gauze netting placed in front of the cyclorama against which the lights plays.

Kenneth Macgowan, in his book, "Continental Stagecraft," describes two interesting European experiments in lighting. Germany is substituting light for scenery by means of a "projection" of scenery. Linnebeck in Dresden has a dome in his theatre and by means of a very simple lantern containing an arc light, but no lens, he projects designs painted on glass. This lantern and the transparent method of projection was used in America with much success by Lee Simonson when the New York Theatre Guild mounted Shaw's "Back to Methusaleh," in 1922.

Long years ago the Javanese worked out drama by means of shadow puppets. Hasselt in Dresden is making a modern application of the old idea. From one side of a curtain he projects a design in shadows, while from a light on the other side of the curtain he stains the shadows the desired color.

The value of the specimen was

1. The number of specimens is a good index of the

of the specimen is a good index of the

2. It is important to a collector's knowledge of the

color, suggestive of a time and place of the

3. It is important to a collector's knowledge of the

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Machines for projecting clouds, falling snow, lightning, etc. are in use. Though as a copy of nature itself they are rather ineffective, such devices are suggestive and may be picturesque.

Light is destined to become more and more important. It is capable of giving a play the spiritual quality now so often desired. Light may become a compelling force in the play accompanying, almost motivating action. "Light is almost a physical aura of human bodies."

--Macgowan.

STAGES AND STAGING

In order to provide for the more rapidly changing scenes, Germany in particular has spent a great amount of energy in inventing and testing out certain mechanical devices for rapid scene shifting. It is hardly necessary to do more than briefly describe these devices, for though certain theatres may develop partiality for one device, they are hardly practical enough for general use.

1. Revolving Stage.

Reinhardt uses in the Deutsches Theater in Berlin, a stage in the form of a circle which revolves upon a heavy shaft sunk in concrete. About five scenes may be placed on this stage each using a separate segment of the circle. Then as the stage revolves a new scene fits into the proscenium arch, which may be adjusted to the width of the scene.

2. Wagon Stage.

The "wagons" are low platforms about twelve feet long by six feet wide, mounted on low, noiseless, rubber-tired wheels. While one wagon is on the stage with the set in action, another wagon may be "dressed" for the next scene and rolled on when needed, while the used scene is rolled off and back stage. Though very simple to use, this demands a great spare back stage to store the wagons.

4. The Sunken Stage

The Dresden Theatre in Dresden uses this device. At the close of a scene, the stage is sunk to the basement, a top platform containing the set is slid off and another platform containing the scene to follow is pushed on and raised to place.

This demands a heavy installation of machinery but since the basement under the theatre is used to store the set, the space adjacent to the stage is kept cleared.

Though these forms of stage device may be quite practical for a local Repertory Theatre, they present certain disadvantages.

1. It is impossible to standardize the scenery used, so that the play and scenery may move to another playhouse. This is necessary if the play is to go on the road.

2. Though the management may economize on stage hands, the mechanical stage is costly to install.

3. It requires more space than the average city theatre has or can spare.

Since the one purpose of the mechanical stage is to save long waits between scenes, other producers have experimented with the setting, rather than the stage itself, to achieve the same purpose. Gordon Craig made popular the use of curtains and simple ornamentation of pillars, arches, and steps.

The 1950s were a decade of rapid change.

At the close of the war, the world was in a state of confusion. A new world order was being established. The United States emerged as a superpower. The Soviet Union emerged as a superpower. The world was divided into two camps. The United States and the Soviet Union. The world was divided into two camps. The United States and the Soviet Union.

This decade saw a heavy installation of nuclear weapons. The United States and the Soviet Union. The world was divided into two camps. The United States and the Soviet Union.

Though there were of course many other changes, the most significant was the emergence of the United States as a superpower. The world was divided into two camps. The United States and the Soviet Union.

It is impossible to overstate the economic growth of the United States in the 1950s. The United States emerged as a superpower. The world was divided into two camps. The United States and the Soviet Union.

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Reinhardt uses successfully a series of levels. These ideas have been caught up by a number of directors both in Europe and America. This has resulted in two very usable types of stage setting.

1. Permanent Setting.

An equipment of screens, curtains, steps, arches, and flats which can be used in various combinations in several plays. Sam Hume used this equipment with much success in the Arts and Crafts Theatre in Detroit, while he was director (1916-1918). During a single year he bought out nineteen plays, of which eleven made use of his "Permanent Setting." This equipment is inexpensive and yet usable in a great variety of adaptations. With appropriate stage properties and artistic lighting an effectiveness may be gained which excludes any sense of familiarity with used material. The scene is usually changed but slightly throughout the play.

2. Skeleton Setting.

This setting, sometimes called a Unit Setting differs from the Permanent Setting in that it is designed for a particular play and is not intended to be used in another play. The setting is so designed that the general structure remains unaltered throughout the play. The scenes may be changed very quickly by the addition of a curtain or the removal of a platform.

Reinhardt was undoubtedly a master of his art. These things have been taught to by a number of directors both in Europe and America. This has resulted in the very realistic type of stage action.

1. Permanent Setting.

An example of permanent, outside, stage, action, and that which can be used in various combinations in several plays. For example this movement with which success in the play and other plays in Europe, while he was director (1916-1917) During a single year he bought out nineteen plays, of which eleven made use of his "Permanent Setting." This experiment is innovative and yet made in a great variety of adaptations, with appropriate stage properties and action lighting as effectiveness may be gained when suitable are used of combining with used material. The scene is usually changed but slightly throughout the play.

2. Flexible Setting.

This setting, sometimes called a "Full Setting" differs from the Permanent Setting in that it is designed for a particular play and is not intended to be used in another play. The setting is so designed that the general structure remains unaltered throughout the play. The scenery is changed very easily by the addition of a small part of the removal of a building.

Fritz Leiber in a production of Hamlet at a Boston Theatre (1927) used a permanent arrangement of columns and four separate curtains in long folds. Another curtain at the rear was changed for different scenes. The throne room was suggested by a platform and two chairs, and the grave yard by a grassy mound. Since both of these types of setting make use of simplicity and suggestion, they can be effectively used with little waste of time or money.

The stage as a mirror to life has reflected the interest of the present age in machinery in such plays as:

The Weavers	By Hauptman
Gas	By Kaiser
The Machine Wreckers	By Toller
R.U.R	By Kapek

These plays are sometimes called Machine Drama and, since they demand a mechanical setting, a type of stage design known as Constructivism has resulted.

Constructivism is "skeleton--engineering" applied to stage setting. It may be characterized as follows:

1. The only essentials of a stage, designed for Machine-age drama, are a walled-in space and light.
2. It does away with backdrops, flat scenery, the proscenium and the gridiron.
3. It employs engineering, mechanics, planes and volumes as material.

4. It uses wide arches, many levels, and geometric designs.

5. It is opposed to decoration and to pictorial effects on the stage.

The setting must be reduced to absolute simplicity and it must be practical--that is, it must work. If machinery with wheels is used, the wheels must be able to revolve. Every plank and post of the set is tested by the rigid question of its functional use.

Constructivism is a revolt against too much manufacture of art by theory, too much acceptance of surface decoration as art, too much love of technical polish. It is an attempt to secure frankness, freedom, and simplicity. The same reaction and purpose has resulted in still another type of design known as the Space Stage.

Under Expressionism there was a reference to the use of light picked out of darkness as a background for the Expressionistic actor. The attempt here is to show the true constructivist setting, is conceived for use without a curtain and to stand in space from the time the audience arrives until it leaves.

Russia and Italy have independently developed this type of production. Rabinovitch with the Moscow Art Theatre Players introduced the movement to America in his production of *Lysistrata* by Aristophanes. The setting consisted of a platform with stairs, a broken

arch and a series of pillars. Jorgulesco, scenic artist for the Repertory Theatre, Boston, 1927, designed an interesting set with moving machinery for a production of Toller's, "The Machine Wreckers," The adherents of both Constructivism and the Space Stage protest against the decorative stage.

The Space Stage emphasizes living action in living light. The Space Stage, as known so far, is usually the old type of stage cleared out, wired and equipped for extraordinary light range and control. A cyclorama may back the stage. This cleared out space may be used for the spot-out-of darkness scene or for anything from the slightest indication of reality to a fully representative scene. The adherents of the void stage claim these values:

1. The stage freed from carpentered rigidity is capable of an unhampered manipulation of light as a dramatic medium.
2. The actor is the acknowledged center of interest.
3. The play gains in emotional because of its very illusiveness.
4. The interest is centered upon the real content of the play rather than mere surface decoration.

Modern producers are divided into two hostile groups. One side is enthusiastic in demanding for the theatre a synthesis of all art. They summon a rich combination of

color, designs, music and rhythm as a means of emotional interpretation. Reinhardt nobly champions this view. Though he never allows form to obscure content, the meaning of the play is beaten into the consciousness of the audience by every possible sensuous appeal. In the hands of such artists as Craig, Apper, and Reinhardt, the present day theatre has achieved a beauty and artistic importance exceeding anything in the history of the theatre.

But opposed to this group of decorative designers are those who contend for simplicity, believing that design obscures the actor and subordinates the thought to pictorial form.

But all modern producers and artists are agreed in rejecting literal representation in favor of a more significant reality. The stage is alive, thoughtful, experimental and progressive. It is a great day for the theatre.

Impressed with a new invention than a new play. There is a reason for this. If a new play is fortunate enough to be accepted by an American producer, it must be brought out in one theatre in the city of our country-- New York. The producer hopes it will run a year. He will save himself by buying sole rights to production

CONTRIBUTIONS TO MODERN DRAMA

Any art refuses to be localized. It must reach out to enrich the race and become a world heritage. An artistic contribution in Italy is admired throughout Europe. A well-acted play in Berlin inspires better work in America. Each country working separately makes a contribution which is shared by the entire theatrical world. In Europe the theatre is a place where ideas are developed, and the senses are quickened into an aesthetic appreciation almost amounting to worship. The theatre in Germany is given a spiritual significance equal to that of the church. In Austria and Russia, the the theatre is an expression of the life of its people. Emotions and aspirations find form through theatrical art.

But drama in America does not touch our national life as closely as the automobile. We are far more impressed with a new invention than a new play. There is a reason for this. If a new play is fortunate enough to be accepted by an American producer, it must be brought out in one theatre in one city of our country-- New York. The producer hopes it will run a year. He protects himself by buying sole rights to production

so that if anyone in Toledo or Atlanta wished to see the play they must travel all the way to New York. Then after a year or so the play may be carried to leading cities or produced by stock. But in either case, the greatest number of Americans will find it impossible to see the show; therefore, their interest in plays can not be keen. When a really good play comes out, every city and town should be given the opportunity of hearing it.

Now in Europe, if a new play comes out, the play may be produced by all surrounding towns and hamlets simultaneously. The play becomes a discussion at clubs, dinner parties and the home circle. The thought sinks in. It lives.

Mr. Craig's philosophy of the theatre is:

"The function of the theatre is not to present the superficial semblances of life, but the soul of life; not Naturalism or Realism, but suggestion; not representation, but interpretation; not dialogue, but action; not scenery, but atmosphere; not ideas, but visions."

Any play which could be so characterized must be of value and should become a fact of the creative life of a nation.

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ENGLAND

From the view point of production, England has contributed little that is new. The technique used is similar to the Realism most often seen in America. Also in England, as ⁱⁿ America, Musical Comedy is an enemy of real drama. The Musical Comedy has little Comedy and often worse music. It makes its appeal through the spectacular display of color and girls. Surely "beauty is its own excuse for being," but such a profusion of scenery not only fails to help the imagination, it debases it. If ever the phrase, "beautiful but dumb," could be aptly applied, it might be used to describe the girls in a Musical Comedy who stand (or move) like images amid an extravagance of feathers, and pieces of colored silk.

England has produced one stage artists of first rank. Gordon Craig, son of Ellen Terry the celebrated Shakespearean actress, has been a pioneer in stage decoration and design. But so little support did he receive from his country-men that he thought it wise to open a studio in Italy rather than in England.

England has made a notable contribution through her playwrights. Bernard Shaw is usually regarded as the world's greatest living dramatist. John Galsworthy, James Barrie, John Masefield, John Drinkwater, and Arthur Pinero have contributed notably to the world's literature.

No other country has such a famous group of living writers.

Just now in England there is a reaction as elsewhere, against the drama of ideas in favor of a stronger emotional appeal. The limitation of the commercial theatre has given rise to a number of Little Theatres. Unfortunately most of these theatres have prided themselves on their intellect so that when their plays have failed to please the audience, they have consoled themselves by the reflection that it was "over their heads." There is no dullness like that of intellectual superiority. Fortunately there are in London several small groups, genuinely interested in theatrical art who will create their own style of drama.

IRELAND

During the last twenty five years the contribution of the Irish to world drama has been uniquely significant. Certain Irish patriots realized that the hope of Ireland lay in establishing a national unity and a racial pride. The Irish heart must be reached, and the imagination fired. A certain small group of literary artists decided to write in dramatic form. The Irish people would probably not read the long books that might be written, but they would go to plays. Therefore, in 1899, the Irish Literary Theatre was founded in Dublin. "The Rise of The Irish Drama," has been in itself, one of the most dramatic achievements in the history of the theatre.

William Butler Yeats is the representative man of this revival of Irish literature. With the determined purpose of acquainting Irish people with their country, history, and traditions, this group of writers delved into forgotten folk lore and revealed to their countrymen and an admiring world the beauty and glamour of the ancient Celtic imagination. "In the Land of Heart's Desire," by Yeats is a well-known example of the haunting whimsicalities of the Irish peasants combined with a quaint poetic beauty of expression. A number of translators put into Irish idioms the Gaelic romance and folk lore. This is as rich a contribution to posterity as was Tennyson's popular rendition of the Arthur stories.

Lady Gregory is well-known in this connection. Synge^s represents a group of writers who went to the outposts of Ireland and gathered up the background, and language of a naive people into great drama. The "Riders to the Sea," often spoken of as the greatest of one act plays, was a direct result of Synge's own experience on the Aran Islands, just off the Irish coast.

The plays of these earnest writers, ^{and} their philosophy of the drama has been a helpful protest against the shabby conventions of the commercialized drama.

Not only has the Irish Theatre in Dublin become the nucleus for a group of highly original playwrights, but it has developed a group of players who have become world-famous. The playing group originally consisted of untrained amateurs who for sheer love of the art, worked unfailingly, earnestly, and consistently to build up a true, sincere interpretation of Irish life. They did not know how well they had succeeded until they made a trip to America a few years ago. So enthusiastic was their reception in America that they have returned since then. During the season just closed, (1927-8) the Irish Players presented in New York, "The Plough and The Stars," and "Juno and the Paycock."

In commenting on these plays, the February 1928 issue of the Theatre Arts Monthly says:-

Lady Gregory is well-known in this connection. She
represented a group of writers who went to the islands
of Ireland and gathered up the legends, and legends
of a native people into a book. The "Mists of
the Sea," often spoken of as the legend of the sea
is, was a direct result of Gregory's and others in
the same line. Just off the Irish coast.
The pages of these earliest writers, their knowledge
of the legends has been a helpful model against the
study and collection of the contemporary legends.
Not only has the Irish legend in which
found the legends for a group of Irish legends, often
written, but it has developed a group of legends which
have become well-known. The English legends originally
consisted of collected legends and for some time
the art, written intelligently, accurately, and consistently
to build up a story, almost a representation of Irish life.
They did not know and did not know as well that
make a tale to become a few years ago. So much so
that this legend in America that they have gathered
since then. But in the second part of the century (1850-60)
the Irish legends presented in New York, "The Legend and
The Story," and "The Legend and the Legend."
In connection with these legends, the legends in the
of the legends and legends.

"These actors have a deliberateness of attack that is at first disconcerting. But their slowness and their expansiveness prove before the evening is over, however, to be the proper, almost inevitable manner of giving the plays their final authenticity."

Maire O'Neill, who has done such individual work, was described thus:

"Miss O'Neill, whether as the pugnacious sentimentalist in "The Plough," or the cheery Maisie Madigare in "Juno," sweeps each of her tirades from a climax of rhetoric, which seems the very summit of human eloquence, to another and yet another, until she appears the epitome of the wit and passion of phrase-loving Ireland."

It is indeed remarkable how well the original purpose of the Irish Theatre has been achieved. Ireland's past has been glorified, and present day Ireland has become articulate.

FRANCE

The French Theatre has had an illustrious past. At present it may be compared to a rich dowager, secure in her position, proud of her past, reaching out for every new discovery in art, in order to further beautify herself--but she herself has ceased to create.

Unlike the theatres in England and America, the leading countries on the continent give to their Theatres some kind of government protection. The Comedie-Francaise is one of four national theatres in Paris. It draws from the state an annual subsidy of half a million francs, besides it pays no rent to the government for the building it occupies. Yet from France has come no particularly original contribution to the Theatre. The French have been very interested in the artistic movement, particularly in Expressionism. They have formulated its principles to indicate: (according to Huntly Carter)

1. "A continuity of line and composition to suggest rhythmical movement.

2. Color distribution for emotional value.

3. The use of the "Space Stage," to suggest infinity.

4. The use of light and "atmosphere" to suggest mystery.

5. The search for rhythm and vibration is achieved

partly through costume and partly through stylization of the setting.

France has been greatly influenced by the Russian ballet.

The French Theatre has had an illustrious past.
 At present it may be regarded as a mere shadow, because
 in the theatre, where it has been, we find out for
 every one elsewhere in art, in order to further develop
 himself - not only himself but others to create.

Unlike the theatre in England and America, the
 leading condition is the condition of the theatre.
 Theatre was kind of government institution. The
 opera-house is one of the most important institutions in
 Paris. It shows from the state as a whole, and of
 the nation France, besides it says to the
 government for the nation is occupied. Yet from
 France we can see particularly certain conditions
 in the theatre. The French have been very interested
 in the theatre, particularly in the theatre.
 They have considered the principles in theatre.

Education in the theatre (Carter)
 The condition of the theatre and composition of the theatre
 The theatre movement.

1. The theatre for national value.
2. The use of the "Ballet" to make of theatre.
3. The use of light and "theatre" to make of theatre.
4. The theatre for theatre and theatre is achieved.
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10. The theatre for theatre and theatre through theatre.

There has been greatly influenced by the theatre.

ITALY

The one original contribution which Italy has made is in the form of Futurist drama. Marinetti is the inspiration of this movement which dates from 1909. This school of artists have found in machinery a symbol and pattern of modern life. They find extreme beauty of color, forward motion in machinery. One writer states it thus:

"It is certain that each civilization has its own form of art, and in order to express this form the artist must study and understand the objects and agents which belong to his own period. I have proclaimed and defended the beauty of the locomotive, the airplane, etc."

Many books and articles have been written explaining this new artistic conception. A Futurist Theatre has been opened in Italy, with the support and encouragement of Marinetti.

This Futurist Movement is closely related to constructivism which has its home in Russia. Both movements glorify the simplicity and utility of machinery and mechanism. The Italians have carried the Machine idea into the dance, and dressed up the ballet in cylinders, funnels, etc. One such dance is called "The Ballet of the Locomotive," in which the dancers imitate the precision and rhythmic exactness of a machine.

Plays of this type call for settings of mechanical construction or design of cubes, squares, or geometric figures on the order of Futurist Paintings.

This is Italy's protest against the pictorial stage and realistic interpretation. It is Italy's attempt to catch and project the spirit of the present age.

Plans of this type are for the purpose of illustrating
a method of design or layout of matter, subject, or composition
shown on the basis of material submitted.
This is a study of the subject, and the object of the study
is to show the results of the study of the subject.

GERMANY

In Germany drama is considered the highest form of literary expression. The newer phases of both dramatic construction and production are included in the Expressionistic movement, which began in Germany and there has been most fully developed. Expressionism most truly represents the new spirit of Germany which has lost respect for formality and systematic convention and is seeking an individual independence and importance.

German drama represents the present day seriousness of the German people to understand their place in the universe. There is an intense earnestness, a directness, an emotional evaluation, by means of which life is tested, or fearlessly presented. There is no comedy, little time for idle grace or beauty, no wasted scenes or words. The drama of such writers as Toller, Kaiser, Hosenclever, Wegener, is rapidly influencing world drama. It is probable that this group of writers will prove more significant than any since the Ibsen-Shaw period which introduced the drama of ideas.

But in strong contrast to the rapidly enlarging group of Expressionistic writers and producers, is the colossal figure of Reinhardt, who from his theatre, the Grosses Schauspielhaus in Berlin has caught the attention of the world. Reinhardt is a law unto himself. He draws from all styles and movements but conforms to none. He can present a sensuous spectacle which might have dazzled an ancient Oriental monarch, or he can reduce his

message to the simplicity of a church interior. Oliver M. Sayler, in his book, "Max Reinhardt, and His Theatre," has included a series of short biographical sketches written by associates of Reinhardt. We are indebted to Hugo Von Hofmasthal for this statement:

"Reinhardt emerges such a universally theatre master as has not appeared in a century."

Rudolf Kossmer writes:

"If anyone in the realm of the stage deserves the title of magician, it is Max Reinhardt. Within twenty years, he has produced or been responsible for nearly five hundred plays, each of them contributing more or less vivid stimulus to the contemporary world-wide rebirth of the theatre as an art. He has changed the theatre from a realm of careful routine to a source of expectancy and emotional excitement. Reinhardt, is an everlasting adventurous experimentalist and each experiment has enriched the theatre."

Reinhardt has worked through the well established German Repertory system. He has not concerned himself primarily with new plays as most American producers do, but he has sought the best dramatic material in every age and every country. In his productions, many classics have experienced a rebirth.

Reinhardt has found the German people exceptionally responsive to the best in drama. The Repertory system is the strength and pride of the German theatre. It is grounded in spiritual tendencies which in the course of six generations has become part of the nation's flesh and blood. The concept of the theatre as an instrument of spiritual and mental enlightenment is one which has long been held by the German people. This conception of the drama as a spiritual force has led to a wonderful organization of the theatre on national lines. It has produced a system of endowment and popular control, apart from profit, which has checked theatrical monopoly in Germany. This high conception of drama, with an exceptional freedom, and opportunity for development has given Germany great dramatic importance.

RUSSIA

Russia has always given the drama somewhat the same importance attached to it by the Germans. Drama, however, has received fresh impotence under the Soviet Government which, under a policy of systematic art culture endows a group of theatres. There has been much experimentation. Several School of interpretation have resulted. The Russians have made a significant use of the theatre to express the struggle between the exponents of the old and new order of machinery, that is the idea of the machine as destroyer and the machine as constructor. In Russia, Machine Drama is used for economic propaganda. It is used to teach the Russians that whereas in the old days they were mere machines doing routine work in factories, now the situation is reversed. The workers in Russia are now masters of the machine. In Russia, therefore, Machine Drama is used as an education in the reconstruction of the economic life of the country.

Constructivism has found its fullest expansion in Russia. It is a creative movement intended to sweep out of the Russian theatre all traces of the old bourgeois theatrical scenery and stage-settings, and to replace them by a new kind of symbolic setting. Workers

in constructivist design are Altman, Madame Bragaglia, Pecabia, Tairoff, and Meyerhold. Tairhoff employs geometrical forms and different levels. Meyerhold builds stage settings of iron, concrete, and glass in geometric forms.

The Moscow Art Theatre is the most interesting and most significant in Russia. It is a Repertory Theatre with a strongly centralized dictatorship under Rabinovitch. The members of the Moscow Theatre enjoy the advantage of a profit-sharing system. They start as students, then having graduated, they become a member of the family of actors and share in the profits of the theatre.

It is a very commendable system and helps to account for the exceptionally high quality of acting, and the finished type of production. The actors love their work, they sacrifice for it, there is perfect teamwork and careful attention to detail. The Moscow Art Theatre is the largest, busiest and most influential organization devoted to dramatic art in the world.

The Musical Art Theatre is a later development under Stanislavsky. It is reinterpreting classic opera in a wholly artistic, experimental fashion.

Many phases of Russian art remain grotesque and barbaric but it is creative, and individual. At its highest points, it has called forth world admiration.

AMERICA

Artistic experimentation in America is hindered by:

I The star system which tends to;

- A. Furnish a good role rather than a good play.
- B. It gives little encouragement to new actors or new methods.
- C. Under the star system a synthesis of arts, such as Europe achieves is impossible, for the star must be played up out of all proportion to the rest of the production.

II. The Commercialized Theatre.

- A. The selection of new plays is controlled by a few producers in one city--New York. The choice is based upon its selling power. Only plays bought out in New York receive recognition or popularity.
- B. This system gives little or no encouragement to worthwhile plays that might not satisfy the general public.
- C. Since the commercialized theatres are interested in drama only as a money proposition; they have little interest in or time for experimentation.

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III. American people as a whole have attached to the theatre little significance. It is primarily a place of amusement. There is a failure to appreciate artistic or spiritual possibilities of the theatre. Therefore, American people demand very little from the theatre.

Though this theatrical monopoly tends to run in a conventional mold, it is being strongly challenged by the Tributary Theatre, which is to be found as:

1. Repertory Theatres
2. Art Theatres, Semi-Professional
3. Little Theatres
4. College Theatres.

These newer theatres have in common:

1. A genuine love of dramatic expression,
2. An eagerness for experimentation and original creation,
3. A clever adaptability which makes the most of poor housing, little equipment, and resources. This they accept as a challenge to ingenuity.
4. A determined desire to bring the best of world drama to the American people.

This section deals with the various aspects of the problem. It is divided into three parts: (1) the nature of the problem, (2) the causes of the problem, and (3) the effects of the problem. The first part discusses the nature of the problem, the second part discusses the causes of the problem, and the third part discusses the effects of the problem.

It is important to note that the problem is not only a social problem, but also a political problem. It is a problem that affects the entire society, and it is a problem that requires the attention of the government.

1. The nature of the problem.
2. The causes of the problem.
3. The effects of the problem.

The first part of the problem is the nature of the problem. It is a problem that affects the entire society, and it is a problem that requires the attention of the government. The second part of the problem is the causes of the problem. It is a problem that is caused by a number of factors, including social, economic, and political factors.

The third part of the problem is the effects of the problem. It is a problem that has a number of effects, including social, economic, and political effects. The first effect of the problem is that it causes a number of social problems, including poverty, crime, and unemployment. The second effect of the problem is that it causes a number of economic problems, including inflation, unemployment, and a decline in the standard of living. The third effect of the problem is that it causes a number of political problems, including a loss of confidence in the government and a breakdown of the social order.

5. A beautiful spirit of cooperation and a youthful pride in achievement.

The growth of these theatres has been most rapid during the last ten years. It answers the need for:

1. Self-expression in art forms.
2. Community comradeship.
3. A knowledge of drama denied by our commercial theatres.

It is to the Tributary Theatres we must look for the highest developments in artistic scenery and individual achievement. Yet so far, all American theatres have been able to do is to copy and transplant European ideas. However some of the imported ideas have been most artistically interpreted.

In New York, Eva Le Gallienne and Alice Lewisohn have presented good plays with most artistic production. In an old playhouse down on Fourteenth Street and at absurdly low prices Eva Le Gallienne has operated her Civic Repertory Theatre. Lee Simonson has done a high grade of work, with the Theatre Guild. America has now a number of Repertory Theatres which are drawing crowds and favorable comment. A number of brilliant scenic artists are bringing America just consideration as a center of expanding art interest.

1. The first object of investigation is to determine
 the nature of the material, which is to be used.
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 2. The second object is to determine the nature of the material.
 3. The third object is to determine the nature of the material.
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Lee Simonson, Joseph Urban, Robert Edmond Jones, Jonel Jurgulesco, are scenic artists made well-known through the pages of Theatre Art Magazines.

Though America is largely experimental and imitative in design, she is contributing some highly original drama. Eugene O'Neill is now as popular in Europe as in America. His plays fit well into the newer European Expressionistic interpretation.

American drama is expanding in interest and variety. Great numbers of plays are written every year. George Pierce Baker of Yale University is creating, in a scientific way a school of American playwrights. Many of these plays have real merit. American writers are turning their attention to a true, artistic interpretation of the many races and social classes which make up this country.

Playwrights are going deeper than formerly. The adjustment of race is becoming the characteristic American theme. Recent New York plays have presented the Chicago girl with too much Independence in "Chicago;" The New York working class in "Saturday's Children;" Mountain whites in two new plays of Miss Volmer and Negroes in "Porgy;" "Lulu Bell," and "Abraham's Bosom."

A realistic study of Negro folk life has been begun, and with it the imagination of the artistic Negro folk play.

The Theatres Arts Monthly, (Oct. 1926) states thus:
"The development of Negro drama at present owes more to the lure of the general exotic appeal of its material than to the special program of a racial drama. But the motives of race drama are already matured and just as inevitably as the Irish, Russian, and Yiddish drama evolved from the cultural program of their respective movements, so must the Negro drama emerge from the realistic movement of contemporary Negro life."

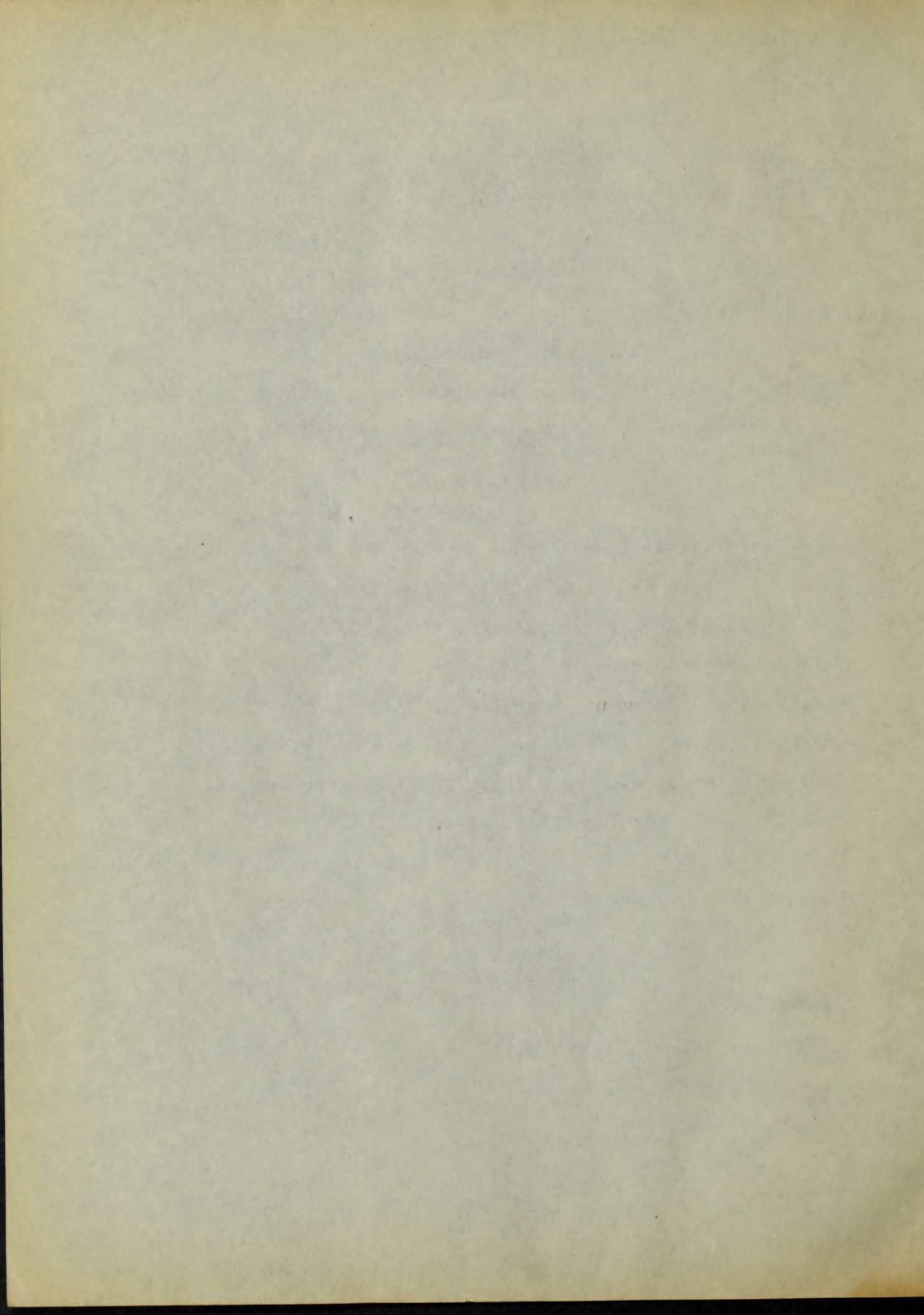
Most Negro plays have been written by white men, though they are produced with a negro cast.

There are unmistakable signs of an emerging Negro drama and the founding of a Negro Theatre. The National Ethiopian Art Theatre founded in Harlem, 1926, and The Shadows, a Negro Little Theatre just started in Chicago, point to a definite step toward racial expression.

This is one with the world wide struggle of all races and classes to become articulate. The drama serves as an excellent medium. American plays are conspicuous for a nonchalance and hopefulness not often seen in European drama. In the February, 1928, issue of Theatre Arts Monthly is to be found this comment on the American drama by a French critic:

"That which most differentiates American productions from ours is for the most part, humor. French plays are in general sad or gay. In America one finds, even in the most sombre plays, a note of irony, of joviality, of cold comedy which stops emotion at the very moment it begins to make itself felt. This quality is very special and very agreeable, like an exotic fruit whose acidity puckers the mouth at first, but for which one quickly cultivates a taste."

The regrettable situation in America, due to our national attitude toward drama is changing rather rapidly under the influence of many little theatres throughout the width and breadth of America. These little theatres become perfect centers of art activities. The good work they are doing must bear fruit. America has done good work, it will do better. America is young, artistic, perfection comes with maturity. I believe our age of great dramatic development is near.



SUMMARY

Since change is an indication of growth, a growing institution of artistic effort such as the Theatre represents must be constantly changing. We have observed that theatrical producers until recently have been concerned with a literal interpretation of life in dramatic form. Now the emphasis is on suggestion and symbolism as a representation of hidden truth. There is then, a more earnest effort than ever before to bring all the arts together under a central working principle for a certain well-defined effect. Greater importance is given to painting, music and movement than ever before with the possible exception of the Greeks.

The form of drama is experimental rather than formal; it is suggestive rather than final. Expressionism is the name given to the present day protest against Realism in favor of a more plastic, spiritual and interpretive art, both in form and presentation of drama. Scenery is given most individual treatment--sometimes a rigid simplicity and again an extravagant ornateness--but it is not realistic, set or conventional. Lighting and stage design have taken advantage of the newer mechanical and scientific devices to give greater facility of movement and variety of beauty.

Different countries are making contributions to drama all of which are caught up by a world appreciation. France artistically presents the Reveu, the Farce, and comedy.

Germany is working earnestly and skillfully at the creation of an Expressionistic drama and form of interpretation. Russia is throwing its pent-up emotional experience into a technique of acting which is unexcelled. Italy under the spirit of a new enthusiasm for labor has presented novelties in machine drama and Futuristic ballet. America is watching carefully and copying skillfully the work of all countries, ^{while} she is experimenting with youthful sincerity and enjoyment with a dramatic form and technique of her own. America is calling out to all her many peoples and races to express themselves through drama. Negro drama has come and is now being scrutinized as a unique American contribution.

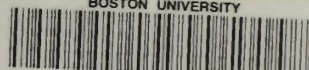
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